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contrast to his many sombre tales. It takes us back again to the time of the Franco-Prussian war, and is another illustration of the willingness of French short-story writers to revert to the events of that period, which furnish either the theme or the background for six of the editor's ten *contes*. The English paraphrases of the French text for retranslation, which are given at the end of the volume, are a commendable feature. They are well planned and should add materially to the usefulness of the book.

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GERMAN LITERATURE.

Henri de Kleist. Sa Vie et ses Œuvres. Thèse Présentée à la Faculté des Lettres de Paris par R. BONAFOUS. Paris, 1894.

WHILE gathering the bibliography of Heinrich von Kleist, I was struck by the absence of any adequate review of the book of R. Bonafous. This detailed treatment by a foreign scholar, of a poet who is attracting so much attention in his own country, seems to deserve some notice. Even at so late a date, therefore, an analysis of the work may not be without value.

Bonafous' book contains four hundred and twenty-two pages, of which one hundred and seventy-three are devoted to a description of Kleist's life, the other two hundred and forty-nine to a careful analysis of his work. An introductory chapter is devoted to a bibliography up to 1894, omitting all mention of special researches, which are inserted as foot-notes later on. To Bonafous' list might be added: Wolfgang Schmidt, *Von und über H. v. K.*, Berlin, 1890; Karl Biltz, *Zum Gedächtnisz H. v. Kleist's*, Potsdam, 1871; also two works by foreigners, which show Kleist from a new and interesting point of view: S. Friedmann, *Enrico di Kleist*, Milano, 1893; J. Le Fèvre-Deumier, *Célèbres Allemands*, Paris, 1892.

The general plan of the book is to show Kleist in relation to the great literary and political movements of his time. We cannot feel that this effort has been crowned with entire success. The best description is that of Berlin (pp. 32 and 115). But, though Bonafous draws a vivid picture of the literary war waged here in 1800, he fails to make clear Kleist's

position in regard to the contending elements. He falls short in like manner in the chapter pertaining to Kleist's visit in Weimar (p. 99), by neglecting to give an adequate idea of the contrast which the immature young enthusiast presented to the calm self control of the literary people whom he met here. This is the more important, since Bonafous shows a misapprehension of the situation when he attributes Goethe's unfavorable impression to *une jalousie secrète* (p. 102).

The catalogue of Wieland's works (p. 103) is inadequate, if the author desires to determine the older poet's position in literature at the time of his meeting with Kleist, and gratuitous if he takes the knowledge of that position for granted on the part of the reader. The tracing of the awakening interest in patriotism on the part of the Romantic school on page 146 is excellent in itself, but needlessly repeated on page 278.

The paragraphs devoted to the development of the German novel (p. 369) and the German comedy (p. 392) are somewhat shallow. They might well have gone into a short analysis of the characteristic features developed at this time, thus giving a background on which to throw into relief Kleist's contributions.

When naming over the various periodicals extant at the time of the *Phæbus*, in 1808 (p. 135), it would have been well to speak of the spirit of investigation and propagation of knowledge which gave rise to the great increase of periodical literature at the beginning of the century, and to show in what measure Kleist took part in this movement.

On the whole, this important portion of the work is marred by a rather superficial treatment and by the author's failing to show how Kleist stands related to the movement which he describes.

The detailed account of his life contained in the first thirteen chapters is clear and sympathetic. Especially well traced is the mental struggle which led to his withdrawal from the army (p. 15 ff.), and the havoc which the study of Kant caused in his ideals (p. 50 ff.). We miss here a comparison of Kleist's disgust with science with the same feeling in other men of his time and temperament—Stolberg, Schlegel, Fouqué. Years later, Lenau, a man

of far less virility than Kleist, expressed views almost identical.

Bonafous devotes six pages to a discussion of various theories concerning the object of the Würzburg journey, omitting, however, Bormann's article in *Unsere Zeit*, 1886, iv.¹ This lengthy treatment of unfruitful theories contrasts painfully with the hurried and inadequate handling of the real results of this journey, which appears in truth as the first great crisis in his life as a poet. Kleist's awakening to the beauties of nature (Biedermann,² *Briefe an seine Braut* pp. 87, 103, 104), the exuberance of his spirits which breaks out in figures sometimes fanciful, sometimes sublime (Biedermann, p. 88), the power of poetic description (Biedermann, pp. 57 and 73) the graphic portrayal of men (Biedermann, p. 73), and finally the increasing confidence in himself and his talents (Biedermann, p. 113) find no adequate consideration.

In treating of the Königsberg period, Bonafous passes over slightly Kleist's first prose composition, *Über die allmähliche Verfertigung der Gedanken beim Reden*, a work important for the development it displays, of his facility in handling his material—his apt use of figures, his complex, carefully built up sentences, and his power of concise description.

The last chapter is devoted to the final year of Kleist's life. Following closely in the path of Brahm and Zolling, it has since been rendered worthless by Steig's investigations (Cf. *Berliner Kämpfe*, 1901).

Of the second part of the book, by far the best chapter is that devoted to an analysis of the *Amphitryon*. This is adequate in every way, particularly in the careful comparison made with the play of Molière.

The least satisfactory is the *Der zerbrochene Krug*, which is classified as a farce. As an observer of human nature and a writer of a Comedy of Manners, Kotzebue is placed above Kleist (pp. 319 to 321). Bonafous considers this comedy *pas une peinture de caractère, une comédie d'intrigue tout au plus* (p. 333). In comparing the work with Zschokke's novel, he fails to bring out Kleist's healthy realism.

¹ These ideas have since been carried out more fully by Morris, *Heinrich von Kleist's Reise nach Würzburg*, Berlin, 1899.

² H. v. Kleist's Breslau u. Leipzig, 1884.

In the chapter on *Robert Guiscard*, the treatment of sources is meagre, compared to Minor's article of the same year (*Euphorion*, vol. i, pp. 564 ff.). Following Brahm, Bonafous is determined to see in the fragment nothing but a drama of destiny, and therefore neglects the human side, failing entirely to see the importance of Abälard, as the representative of the hostile forces raised by his own acts. His treatment of the style of this play is general and superficial. He does not compare it with the current pseudo-Classic plays, nor does he sufficiently appreciate the power and dignity of the language, nor the lucid terseness of the exposition.

Käthchen von Heilbronn he considers *l'imitation pure et simple de Shakespeare* (p. 264), and from its appearance he dates Kleist's formal entrance into the Romantic school. He criticizes the play from a purely rationalistic standpoint, not giving sufficient importance to the fact that it bears all the signs of having originally been intended for a dramatized fairy-tale. In 1805 Kleist had read widely in the French literature of the eighteenth century, as is shown by his translations and his prose tales. Doubtless the *Contes de Fées* did not escape him, nor their weak imitations in Germany. In this play we find every character pertaining to fairy lore: the wicked fairy, the guardian angel, the prince and the disguised princess. The solution, therefore, is in harmony with the general tone. Bonafous institutes no comparison with the various treatments of the Griseldis story in other literatures (Boccaccio, Chrétien de Troyes, Tennyson, Scott, Percy, and others). He seems not to have read the article on *Käthchen* in Friedmann (*Das deutsche Drama d. xix. Jh.*, Milan, 1893, p. 38).

In treating of the scene in the *Prinz von Homburg*, in which the hero shows an abject fear of death, he enters with acumen into the psychology of the hero, showing that a vivid imagination was the cause of the young man's emotion (though he might have drawn the evident parallel with Macbeth). But when he sums up the entire development of the Prince as the change from a *man* to a *soldier*, he seems not to have grasped Kleist's meaning. For it was a mature, self-controlled man that

he developed out of a dreamy, self-willed, passionate boy.

His treatment of the novels is short and perfunctory. He ranks *Kohlhaas* lowest in the first series because of its lack of unity. He does not enter into the peculiar value of Kleist's prose style, its deviation from that of the Romantic school in terseness of form, firmness of characterization and realism of description.

For the sake of completeness, he should have treated the poems and the prose articles of Kleist. He has mentioned some of these, but has not sought to determine their value as exponents of his genius or character. The only one that he has discussed at all is the "Prayer of Zoroaster," of which he says that it contains *rien qui pût satisfaire ou même éveiller la curiosité du lecteur* (p. 162).

Summing up, Bonafous ranks Kleist high in the second order of writers, considering his talent chiefly imitative—first, of Shakespeare, then of the Classics, last, of the Romanticists, with whom he finally classifies him. He seems to have missed the one point of Kleist's peculiar genius which separates him from both the Classic and the Romantic school, with each of whom he shared certain tendencies—his persistent effort to paint life as he saw it, the ugly and grotesque, as well as the harmonious and beautiful. In this he is not a Romanticist, but the progenitor of our modern school, to which, through Grabbe and Hebbel, he handed down his art.

On the whole, this book, without pretending to any originality of material or treatment, gives a good picture of the poet and his *milieu*. If the author does not rank Kleist as high as Germany is at present inclined to place the long-neglected poet, this may be due to the fact that Kleist is so deeply rooted in his native soil that it is difficult for a foreigner to comprehend the various phases of his complex individuality. By long and excellent translations from the letters and careful abstracts of the works, he has done much to bring Kleist himself before his readers.

A few slight mistakes may be pointed out in closing: His account of the trouble Kleist and Dahlmann met after the battle of Aspern, differs in detail from Schmidt's quotation (Intr. xcix). Bonafous says (p. 151): *Kleist se tira d'affaire en récitant quelque poésies patriotiques de sa composition*. Poor Kleist! His poems never did him such service.

Percy's ballad is "Childe Waters," not "Count Watters" (p. 253)—probably a contamination with Bürger's "Graf Walter."

On page 247 he misses a fine point in Käthchen's character when he says of her consent to return home (iii, 1): *cédant aux prières de ceux qu'elle aime*. She yielded, touched by their sacrifice, not their prayers.

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FRENCH LITERATURE: PEDAGOGICS.

- a. *L'Enfant Espion and Other Stories*, edited with notes and vocabulary by REGINALD R. GOODELL, M. A., University of Maine. New York, Cincinnati, Chicago: American Book Co., 1901.
- b. *Mon Oncle et Mon Curt*, par Jean de la Brète, abridged for class use and edited with notes by T. F. COLIN, Head of French Department, Miss Baldwin's Preparatory School, Bryn Mawr. Boston: Heath and Co., 1901.
- c. *A Selection from the Comedies of Molière*, edited with an introduction and notes by EVERETT WARD OLMSTED, Ph. D., Assistant Professor of Romance Languages in Cornell University. New York: The Macmillan Company, 1901.
- d. *Die Reform des Neusprachlichen Unterrichts auf Schule und Universität*. MAX WALTER. Marburg: 1901. 24 pp.
- a. MR. GOODELL, now at the Massachusetts Institute of Technology, makes his début as an editor with this excellent collection of modern short stories. At the first glance the selections seem too difficult for first year students, for whom the work is manifestly intended, but by full and careful notes and a fairly complete vocabulary, this apparent drawback has been eliminated. On the other hand, the actual interest and beauty of the stories themselves recommend the book immediately to those teachers who are heartily weary of the fairy stories and insipid tales usually found in text-books for beginners. The writer has just finished reading the book with a collegiate class and the results have been highly satisfactory.

The plan of editing followed by Mr. Goodell is to be particularly commended; there is first a brief introduction, consisting of very short